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RESEARCH TITLE

HOME IN THE POETRY OF SAUDI ARABIA POETS: MUSTAFA BALILAH AN EXAMPLE OF A DISTINGUISHED ARAB (2)

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Abstract

This study concentrates on the Saudi poet Mustafa Balilah and a distinguished poem by him in order to shed light on some literary characteristics of contemporary Saudi Arabian poetry. It places special emphasis on the concept of 'homeland' as an illustration of where modern Saudi poetry is headed. One may argue that Arabic poetry is currently enjoying good conditions among Arab authors, critics, and poets. By manipulating the poet's lovely poem as a symbol of his devotion to his large realm, the Kingdom of Saudi Arabia, the researcher expects to highlight, on the one hand, the poet's knowledge. On the other hand, the researcher makes an effort to examine the poet's genius in how he used the Arabic language in his poem, focusing on the conception of the homeland.

The paper commences with a brief introduction. It is divided into three main pieces. The first shows a general idea of Saudi Poetry: Outline, presenting the status of Saudi poetry as a genre of the ancient-living Arabic literature. The next piece deals with a short survey of the concept of homeland in the poetry of the Kingdom of Saudi Arabia and its influence. After that, it moves to the third part, which presents a critical-analytical approach to The Poem Analysis: My Beloved Homeland with a selection of lines from the poem. Finally, the paper comes to an end with a succinct conclusion and recommendations.

Key Words: Arabic literature, Arabic poetry, home in poetry, Kingdom of Saudi Arabia, Mustafa Mohammad Balilah, Saudi poetry.

عنوان البحث

الوطن في شعر الشعراء السعوديين: مصطفى بليلة كنموذج للشعر العربي المتميز (2)

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المستخلص

تركز هذه الدراسة على الشاعر السعودي مصطفى بليلة وقصيدته المميزة لإلقاء الضوء على بعض الخصائص الأدبية للشعر السعودي المعاصر، وتركز بشكل خاص على مفهوم "الوطن" كتوضيح للتوجه الذي ينحو نحوه الشعر السعودي الحديث، قد يناظر المرء بأن الشعر العربي يتمتع بأوضاع فاخرة بين اوساط الاكاديميين والنقاد والشعراء العرب، من خلال التعامل مع قصيدة الشاعر الجميلة كعلامة لإخلاصه وولائه لمملكته العظيمة، المملكة العربية السعودية، يأمل الباحث من خلال تسليط الضوء معرفة الشاعر وخبرته، من ناحية، ومن ناحية أخرى، يبذل الباحث جهدًا ليستنطق عبقرية الشاعر في طريقة استعماله للغة العربية في قصيدته التي تركيز على مفهوم الوطن.

تبدأ الورقة البحثية بمقدمة موجزة، والتي هي مقسمة إلى ثلاث اجزاء رئيسية، الجزء الأول يستعرض فكرة عامة موجزة عن الشعر السعودي، مستعرضا مكانة الشعر السعودي كنوع من الأدب العربي القديم الحي، ثم يتناول الجزء التالي مبحثاً موجزاً لمفهوم الوطن في شعر المملكة العربية السعودية وتأثيره، بعد ذلك يتم الانتقال إلى الجزء الثالث، والذي يقدم منهجًا تحليليًا نقديًا لقصيدة 'وطني الحبيب' لمجموعة مختارة من ابيات القصيدة، وأخيرًا، تختتم الورقة البحثية بالخاتمة والتوصيات.

الكلمات المفتاحية: الأدب العربي، الشعر السعودي، الشعر العربي، المملكة العربية السعودية، مصطفى محمد بليلة، الوطن في الشعر

INTRODUCTION

Saudi Arabian poetry evolved and advanced in tandem with the Kingdom of Saudi Arabia's social, economic, and cultural advancements in all areas of life. The media, the press, radio, educational institutions, libraries, printing presses, and other general effects on the development of literature were just a few of the factors that contributed to the revival of poetry. The Holy Qur'an, Prophet Muhammad's hadiths, and classical literature were also significant inspirations for the poetry revival. Saudi poets borrowed perception, imagination, thought, and symbolism from classical poetry. It also covers current literature, which reflects the influence of all the ideologies, literary movements, and fashions that appeared in the Arab world following the Modern Renaissance. All of these movements left their mark on Arab and Saudi poetry.

There are two main categories into which this poetry has been divided. The first is referred to as the conservative movement and the second as the renewal movement. A sizable portion of contemporary Saudi Arabian poetry is devoted to love poetry. Poetic prosperity has a lot in common with a binary-sided golden model. On their first side, the poets express their feelings about love and the events that lead to it, particularly the love of home, including reunion and separation, joy and comfort, as well as yearning and longing. They mold the representation of their skills and abilities while expressing their emotions. The second side reserves the right to state its oblique goals and aspirations. The sentimentalities of all genres of writing are thrown in by the poets.

The study of contemporary Saudi Arabian poetry necessitates a thorough understanding of what the poets said in both urban and rural settings. Supporting the Saudi poetry movement requires understanding both what the early poets wrote in this movement and what the contemporary creative people of Arabian nations structured. Additionally, exposure to the distinctive setting in which Saudi poets like Mustafa Balilah produce their works is necessary.

By doing so, it clarifies the impact of predecessors on successors, makes the return of divisions to their roots more understandable, and establishes a link between this type of writing and its equivalents in other Arabic-speaking nations. As a result, critics are able to make a fair judgment about love poetry, as it is known in the Kingdom of Saudi Arabia. A study cannot be completed accurately without perceiving and tasting. This kind of poetry has a lot of wealth, both in terms of size and content, it may be said. This particular genre of poetry is primarily written by contemporary poets in the kingdom. Although some poems appeared to be dealing with men on the outside, their sincerity was the exact opposite, following the tradition of Saudi love poetry in this way. This argument can be used to deduce various viewpoints and evaluate a variety of feelings, sentiments, emotions, and fervor that display both their realistic and made-up representations.

1. Saudi Poetry: Outline

Supporting the poetry movement in Saudi Arabia requires understanding what the early poets wrote in this endeavor and what the contemporary creative people of Arabian nations structured. “Saudi literature has witnessed a major transformation that can be considered the most prominent in the movement of cultural transformations. This is because of what media institutions, publishing houses, and literary communication movements provide” (Alsanani, 2021). It also calls for exposure to the unique setting in which a number of Saudi love poets create their works. In doing so, it clarifies the divisions' return to their roots, highlights the influence of predecessors on successors, and establishes a link between this type of literature and its equivalents in other Arabic nations. "The influence of literature

among nations, from a county to another and from a continent to another, is tangible and palpable all over the ages" (Dahami, 2020a; Dahami, 2017). Therefore, critics can make a good general judgment on love poetry in the Kingdom of Saudi Arabia.

> The Kingdom of Saudi Arabia is a central part of the vast and populous Arab nation. For most Arabic countries, Arabic literature, especially poetry, is at the heart of all literary forms. This assessment suggests that the progress of poetry writing in modern Arabic literature is a beneficial step. At that stage, the same would be applied to modern Saudi literature, which is usually considered a basic, necessary, and integral part of Arabic literature. Poetry is a well-known form of literature in Saudi Arabia. Love, praise, irony, sarcasm, mourning, religion, epic poetry, and other genres are popular in the Kingdom of Saudi Arabia (Dahami, 2022a).

Each year, the Kingdom of Saudi Arabia celebrates National Day, when King Abdulaziz bin Abdulrahman Aal Saud announced the unification of the country and changed its name from the Kingdom of Hejaz, Najd, and its annexes to the Kingdom of Saudi Arabia. This was accomplished on the nineteenth of Jumada al-Ula, in the year 1351 AH, after 32 years of struggles and efforts. All types and classes of society, including poets, literary figures, critics, and academics, take part in this national holiday by contributing their artistic and literary work using the powerful pen.

We see the loyal Saudi citizen writing one of the most beautiful forms of loyalty and expressions of joy, happiness as well as pride on this immortal day and in this generous polity. The poet presents the society with the poetic image that everyone should touch, and he is even fully aware that no words or phrases can describe the devotion to the homeland, which proves the citizen’s awareness of the importance of attachment and belonging to the kingdom and its standing.

The term 'poetic image' began to appear in the late nineteenth century. It went by many names, including aesthetic image, the image in poetry, and literary image. The poetic image is a process of mutual interaction between the poet and the recipient of thoughts and senses, through the poet’s ability to express this interaction in a poetic language based, for example, on metaphor, simile, and/or analogy, in order to elicit the recipient’s sense and response. See more in (Ash-Sharifi, 2021; Al-Kharabsheh, 2014). Through poetic images, critics might say that the homeland is a treasure that cannot be valued.

Allah Almighty has prepared tongues as a mirror for this country, urging and calling to know and love it, and to write that love with a pen of poetry and literature. “There is no doubt that poetry is an effective word and has an efficacious influence in embodying the components of citizenship” (Ad-Dhoun, 2013). So, such a pen is the mind that thinks of raising its level, describing its steps, and pushing it to progress, advancement, and prosperity, accordingly, Saudi poetry has been reaching its peak of the age. The pens of its poets have written wonderful, worthwhile poems. Furthermore, "despite the large number of literary works that Saudi Arabian production has dealt with recently, poetry is still at the forefront of these arts because it is developed on the long history of the poets of the Arab nation, both in Saudi Arabia in particular and in Arabia in general" (El-Shennawy, 1978).

2. The Concept of Homeland

It is believed that the poet depicts the character that a person comprehends via belonging when the poet chants about home, valuing it and drawing attention to its beauty and pride. These powers belong to Mustafa Balilah, who employs them to show loyalty to his cherished beloved homeland, the Kingdom of Saudi Arabia. “The love of the homeland is consistent with the purposes and teachings of Islam. It was reported by the Messenger that he

addressed Makkah. He declared his strong love for it when his people deported him from it, so he said: By Allah, you are the most beloved land of Allah to Him and the most beloved land of Allah to me. Were it not that your people took me out, I would not have left" (Al-Omari, 2008; Al-Azraqi, 2004, p. 32). Balilah's poem about the love of home demonstrates his wide range of poetic abilities.

Everyone who values beauty and loyalty, including poets and kings, enjoys reading poetry. It can be used to support the language in a variety of contexts, including praise and feelings of patriotism, as well as in both peaceful and tumultuous periods. When the poet sings about home, loves it, and highlights its beauty and pride, it is said that the poet captures the identity that a person feels via belonging. "The phenomenon of belonging is one of the most important positive phenomena in modern Arabic literature, and it has witnessed, over the past years, various developments according to the intellectual and civilized development that the world is witnessing in our time. It is concerned with keeping abreast of cultural developments that are in direct contact with reality, thought, and events" (Al-Khawaji, 2008). The status of the country unquestionably conveys a sense of identity and belonging in current Saudi Arabian poetry. It stands for the civilization of the present, the memories of the past, and the hopes for the future. The term 'homeland' refers to the place and things that the poet associates with his humanity, including his dreams, suffering, and singing of his triumphs.

Therefore, the interpretation must have obvious and unmistakable effects on the poetry of many Saudi poets. The rich and overflowing expressions of feelings and devotion that the Saudi poets' awareness and consciousness of their love and affection for the country have taken are numerous. The homeland is a source of inspiration since it exists in the deep and is ingrained in one's innermost self. Because of their deep love for their homes, everyone has a wealth of feelings for their country that are carried within them by the poet.

Nationalism is supposedly a universal human emotion, according to many analysts, observers, and critics. Like the Saudis, the Arab poets have kept a sizable body of original works that demonstrate their affection for their home nations. It depicts an Arab with his motherland as a place of local loyalty. Only a gifted poet can capture this devotion and translate it into historical records.

According to critics, the homeland as it appears in the poetry of Saudi poets exhibits a diversity of perspectives and patterns. Poems that praise the land's virtues are encountered, but they frequently have political, social, cultural, or romantic overtones. The passion of the poets for their homeland is the cause of everything. As a result, critics have stated that poets are proud to laud their nation and share in its grandeur on any given occasion. Poets stand with the nation at the point of the pen in every struggle. The Saudi poets are secure in their message and mindful of their obligations to their country. Mustafa Balilah was the owner of these talents and characteristics, which he used to demonstrate his love for his cherished and sizable home, the Kingdom of Saudi Arabia. He produced a great ardent poem, demonstrating his versatility in writing, especially poetry. This ardent poem is 'My Beloved Homeland.'

3. The Poem Consideration: My Beloved Homeland

One of the most deeply ingrained pieces of Saudi literature, both in the minds of Arabs and Saudis, is the poem 'My Beloved Homeland.' Despite the poem's continued popularity, there is a common error made when referencing its author. Instead of Mustafa Muhammad Balilah, the real author is sometimes cited as Abdul Razzaq Balilah. The phrases that are sung are taken from Mustafa Balilah's full poem, 'My Beloved Homeland,' which has 25 lines total. However, the researcher was unable to locate a literary source to support this estimate of the poem's number of verse lines. It can be stated that the poem "is full of symbols, similes,

metaphors and elegant arrangements of terminology and expressions” (Dahami, 2019a).

In 1961, the artist and singer Talal Maddah recorded the song My Beloved Homeland, which was and is still very popular in the Kingdom of Saudi Arabia. The singer recorded 'My Beloved Homeland's lyrical poem in the radio studio, which was immortalized by history with the voice of Talal Maddah. The poem was a resounding success and was considered as if it was the Kingdom's national hymn at the time. This poem was re-recorded again before the death of Talal Maddah, but the new recording did not forget the old original recording that expresses the originality of the song. It was considered one of the most important songs, spanning across generations and leaving an impression on souls. In this paper, the researcher attempts to assess and analytically evaluate the rest of the lines of the poem. They are:

5. في كل لمحة بارق أدعـو لـه   في ظـل حامٍ عـطـرت ذكـراه (Gurashi, 2010, p. 564)

In every shining glimpse, I pray for it,

In the shade of a protector; its memory is perfumed.

We mentioned the poet Mustafa Balilah's words in the first verse of his poem 'My Beloved Homeland,' that my soul and what I own are all for my beloved country, which I love only, and there is nothing more precious and dearer than it. In this research paper, we move now to the fifth poetic line, which says, 'In every shining glimpse, I pray for it. In the shade of a protector, its memory is performed.' In it, we find the first point that the reader and critic can realize which is the poet’s ability and skill in using and mastering the classical Arabic language. We find that the entire line of poetry is formulated by the poet in clear and unambiguous standard Arabic. There are no abnormal phrases or archaic or outdated words. Rather, the words are known and understood by everyone who listens to them. Thus, this poem, through its precise and easy language, touches every citizen. Furthermore, as the poet said, 'In every shining glimpse, I pray for it,' he means that in this poetic line, we can find the beginning of the poetic inflection in a number of words, such as the repetition of the preposition (in في) twice.

في كل لمحة بارق أدعـــــو لـــه   في ظــــل حامٍ عـطـرت ذكــراه

We find it at the beginning of the first hemistich and at the beginning of the second hemistich of the same line, which gives the poem a striking musical harmony.

When we consider this poetic line and want to analyze it, we find a number of creative poetic images drawn by the poet. We discover that it is linked to a deeper connotation of nationalism. It is no secret to anyone who loves classical poetry that it glorifies the homeland, the motherland, and the man whose 'love of the homeland' has many forms, dimensions, and connotations, including, as the poet said, 'in every glimpse it shines.' The poet means that his love for this country does not fade or pardon over time and does not end over time. This means that whenever the lightning shines, this love will be with the same flicker and brightness of lightning, with the power that illuminates the earth and the sky on a pitch-black night.

The poet mentions the word glimpse (لمحة) instead of shine (لمعة) to confirm the importance of time. Its glimpse is associated with time more than it indicates the actual meaning of 'the lightning'. Then, more precisely, the lightning struck in his saying, 'In every glance, it flashes.' Al-Bariq (البارق) is the lightning that shines as quickly as a flash of lightning in the blink of an eye. In every glimmer of lightning, we find the poet imploring Allah for the beloved homeland. He prays for its perpetuity, happiness, strength, growth, and also for leadership. One of the other images that we can discern and comprehend from the first part of this poetic verse is for the same words and in the same part, and to the effect that

'In every shining glimpse', the poet possibly means a glimpse of Al-Bariq, so what is Al-Bariq? Al-Bariq is the banner, which is the flag that rises and flutters all the time and on every land of the kingdom. “The banner of renewal in contemporary Saudi Arabian poetry has been carried by quite a few contemporary Saudi poets” (As-Suwaiket, 2014), such as Mustafa Balilah.

The word 'every' (كل) means 'when' (عندما), and we can understand the poet's intention when the wind blows, we find the lightning or the flag fluttering frantically and permanently. This connotation may be the accepted meaning, as we know about the flag or the banner when it rises high in the sky, the air breezes manipulate it over time. Here is an indication from the poet of the importance of time in imploring for the homeland. The supplication for the homeland takes on the same dimension associated with repetition, as every citizen implores for the homeland, and this supplication becomes repetitive with the number of citizens who mention their love for the homeland at all times and in every place.

Moving to the second half of the fifth line, we find another delicate picture scented with the memorial of the homeland. It is the 'beloved homeland' in which every Saudi citizen lives and this land hosts millions of Arabs, Muslims, and others. The poet says, in the shade of a protector, that the fragrance of its memory has several meanings, the most important of which is that the memorial of the homeland is accompanied by a scented fragrance with the best and nicest perfume. The scented memory comes in the eternal days and indicates the celebration of this great country, its festival, or its national day. We also find the words of the poet to the protector (الحامِ) whose memory is allegorically perfumed. That is, the strength of this country is perfumed with the scent of the wind, especially on national holidays and occasions when the country is covered with the most beautiful and most captivating perfumed clothes.

The word protector (الحامِ) is the leader, the guardian, the king, the Custodian of the Two Holy Mosques, who is keen to protect this country, and then the army forces and all the people on the land of the country. With these productive feelings that the poet summarized, the researcher writes them to confirm what the rulers (ولاة الامر) are doing towards this country to put it in the ranks of the developed countries. The result is the smell of perfume on every memory, every celebration, and every occasion.

6. في موطني بزغـــت نجوم نبـيه والمخلصون استشهدوا في حماه

The stars of his Prophet ascended in my homeland,

And the faithful were martyred in its defense.

Shifting to the sixth verse line, we find the poet Mustafa Balilah saying, ‘the stars of his Prophet ascended in my homeland, and the faithful were martyred in its defense.' Of course, there is an illustration drawn by the poet about the homeland. We admit that he wants to say 'in my homeland, the stars of prophecy have shone, and the rays of guidance have emerged', so the researcher feels that there is evidence that the homeland is superior to mere land. The homeland is the man, the homeland is the affiliation, and the homeland is the creed. According to the poet, it is Islam that weaves the lines of its stability across the land of this country. This great Islamic religion shines as brightly as the stars that guide the lost traveler in the darkness of the night.

The witness, in this case, is the last prophet, Muhammad Ibn Abdullah Ibn Abdu Al-Muttalib ﷺ, whose star has shone by calling for Islam. It is the call to guidance through monotheism. As a result, this is one of the most important indicators of his land in this country and the love that the citizen has for his homeland, as well as every Muslim on this

land. This is what the researcher infers in the first hemistich of the sixth verse line. We are still with the second part of the sixth poetic verse, which says that the faithful are martyred to protect it. There are two illustrations that can be discovered. The first is in the word of the faithful who were martyred. So who are the martyred? Martyrdom comes first to defend the religion, which is Islam.

Here, it can be said that the poet gave importance to linking the first part of the poetic verse with the second part, which means that he says that this homeland is the homeland in which guidance arose even before the emergence and establishment of the Kingdom. Islam was initiated in Makkah, then appeared in Al-Medinah, and then spread to all parts of the earth - east and west, south and north. Therefore, this is the first illustration associated with the religious aspect.

The second illustration is related to the homeland, the Kingdom of Saudi Arabia because the kingdom is the protector of the religion and its people are the people of Islam. It may be said that the poet intended by his word 'the faithful' is every citizen and Muslim who lives on the land of this country and defends it. Moreover, if someone is martyred in defense of the homeland, then he, Allah Almighty's willing, is considered one of the martyrs whom Allah Almighty accepts because they were martyred in the protection of home and against its enemies.

In previous observations, I mentioned the poet's ingenuity and his ability to smooth narration, synthesize harmonious phrases, and avoid irregular vocabulary. But by referring to the second part of the same line, which says, 'in its defense,' I find that there is a weighty poetic measure and difficulty in harmonizing the last two words, which are (في حماه) 'in its defense.' There is no homogeneity in the pronunciation. I find it difficult when distributing the meter or poetic weight to the whole hemistich. In this section, I find a parting from the harmony and balance that are found in the previous poetic lines. It was expected that the poet would say, 'in its defense,' by replacing the Arabic preposition (في) which means *in* with the Arabic preposition (ل) which means *for* in order to balance the line in a smoother manner.

7. في ظل أرضك قد ترعرع أحمد ومشـــى مـنيبـا داعـيـا مـولاه

In the shade of your ground, Ahmad grew up,

And walked repentantly, praying to his Lord.

The poet says in this line, ‘In the shadow of your land, Ahmad grew up and walked repentantly, praying to his Lord.’ The reader of this poetic verse can discern that it is primarily a religious call, as the indicators imply the religious orientation in this line. Hundreds of years ago, the Messenger was born, grew up, and lived; the purest of Allah Almighty's creation, Muhammad, may Allah's prayers and peace be upon him. Most of the Prophet's life was in Makkah and Al-Madinah. These two cities are now among the most important cities in the Kingdom of Saudi Arabia, which millions of people visit every year. In the words of the poet, completing the line: ‘And he walked repentantly, praying to his Lord.’ That is, the Messenger Muhammad ﷺ, spent his life praying to Allah Almighty to bless people with Islam and guidance. Likewise, he calls on the people of this land to abandon the worship of idols, repent, and return to the true religion - Islam. It is first called by the prophet Ibraheem (إبراهيم عليه السلام), which is monotheism, and the worship of Allah Almighty beneath the banner of Islam, i.e., surrender to Allah Almighty. And that all people be Muslims who submit to Allah's predestination and worship Him alone.

In this line, the poet uses the skill of conversation or inner dialogue to create attraction for the listeners. “In poetry, we find that internal dialogue is the most common because poetry

is subjective and is limited to the inner thoughts of the Arab poet, given that his lyricism is predominant” (Almahfali, 2020). That is what we find in this poem and in the thoughts of Saudi poets such as Mustafa Balilah. Balilah is talking with the homeland and addressing it as a human. Of course, the poet, in speaking to the homeland, he wants to send his message to all the people of the kingdom and the world through the homeland. It is the homeland that he loves, admires, and respects. Another skill of the poet is the usage of personification. It is one of the interesting manners in poetry to use personification. "A great picture the poet brings to the listeners is conceived through the use of personification” (Dahami, 2020b), which is giving the quality of human beings to non-humans. In this context, the poet speaks of the homeland as if it were a man who can feel and understand.

Once again, we find a poetic sight that proves the poet's power to deal with the arrangement and structure of words in a way that gives them the appeal of articulating and conveying via perfect rhythm, meter, and cadence. Ashjan Hindi states, “As for the rhythm and meter in the poem that appeared in the modern era, it is not a separate poetic form from the ancient poetic rhythm that Al-Khalil bin Ahmed Al-Farahidi styled” (2013). It is “estimated as an official measure to record Arabs' magnificent, fabulous, grand and splendid deeds” (Dahami, 2019b). Furthermore, the matter remained for so long until Al-Khalil ibn Ahmed Al-Farahidi studied and examined it and returned the meter of Arabic poetry to fifteen poetic rhythms (Mustafa, 2016, p. 171; Ibrāhīm, 2003, p. 141). We find a splendid, calm poetic rhythm and cadence dominated by the strength of the classical Arabic language, which can be understood by everyone who reads or listens to this particular poetic verse in particular, and the whole poem in general.

8. يدعو إلى الدين الحنيف بهديه زال الظلام وعززت دعواه

He calls to the true belief with its guidance,

The darkness is removed and the claim is strengthened.

As it is in the previous verse line, we find that this verse line is associated with the previous one since it talks about Prophet Mohammad ﷺ who calls for the true belief. The result of believing is guidance and darkness is removed. The call of the Prophet to the true belief is strengthened by the mercy of Allah and by the conversion to Islam. We are still in this poem, chiefly in this verse line, in which the poet wishes to associate this country with the Islamic religion. The poet talks about the Prophet Muhammad, may Allah’s prayers and peace be upon him, who calls to the genuine religion, hoping for Allah’s guidance. Muhammad wants people to be guided, and the allusion to that is the clarity in the word 'the pure religion (الدين الحنيف), which is the calling of Ibraheem, (خليل الله), peace be upon him.

Muhammad, may Allah's prayers and peace be upon him, when he came to call to Islam, he came to support and complete what the early prophets called for. It is the Tawhid of Allah (توحيد) or monotheism. The call of all the messengers and prophets is to worship Allah Almighty alone, to Islam in Him, and to submit to Him in all their affairs and their lives. The poet says, 'He calls to the true religion with its guidance,' and such guidance is under the guidance of Allah Almighty. Allah governs people with His direction from darkness to illumination. And had it not been for the call of the Prophet, darkness would have continued to prevail over mankind. With this evidence, we find the significance of the poet’s essence, which is the link between the past, with its holiness and belief, and the present, with its prestige and glory. Prestige and dominance are the factors that enhance and strengthen the Islamic call, which is spearheaded by the Kingdom of Saudi Arabia. It is a perpetual calling that removes darkness to be replaced by insight, illumination, and faith.

9. في مكة حرم الهدى وبطيبة بيت الرسول ونوره وهداه

In Makkah, there is the sanctuary of guidance,

And in Taybah, the home of the Messenger, his illumination, and direction.

The holy cities—Makkah and Al-Madinah—have found their easy way into contemporary Saudi Arabian poetry. The contemporary Saudi poet spoke realistically and truly; he focused on the aesthetics of the holy places, their dimensions, and their philosophy in various fields and at all levels (Al-Dakhil, 2015). In this last verse line of the poem 'My Beloved Homeland', we find it, first, linked to the previous two verse lines. Second, it is completely religious which expresses the poet's sentiment. The poet says 'In Makkah, there is the sacred Masjid of Al-Kabah which the guidance to Allah started from beside it. This line rephrases for us two principal points and the connection between these two points with the call to Islam and to Allah Almighty through His Prophet Muhammad. The first is the existence of the Holy Makkah and the Great Masjid of Makkah, which many consider a source of guidance. Moreover, in Taiybah (طيبه) - also it can be written as Teebah – Al-Madinah Al Monawarah, there is the home of the Messenger ﷺ, in which the illumination and guidance spread from as the perfume.

As we mentioned, Taiybah is Al-Madinah. Its name was Yathrib, and then it changed to Al-Madinah. Furthermore, it has many names. From Al-Madinah, the star of the Prophet emerged as a beacon of direction and a call to Allah. Here, the poet Mustafa Balilah reminds us of the poet of Al-Madinah, Abdus-Salam Hashem Hafeth, who says in a similar poem about the love of the homeland and about his longing. Abdus-Salam Hashem Hafeth says:

In his poem entitled ‘The Nostalgia, Oh my Home’, Abdus-Salam Hafeth sings:

1. دَارِي وَسِرُّ الهَوَى البَاقِي وَأَوْطَانِي يَا طَيْبَةَ النُّورِ يَا رُوحِي وَوِجْدَانِي (Hafeth, 1993, p. 592)

1. My home and the secret of the lasting fondness and my homeland

Oh Teebah of light, oh my soul and my sentiment

In the first verse line of the poem of Abdus-Salam Hashem Hafeth, the poet commences his thoughts with fondness, obsession, and infatuation with his home. In fact, it is not only his own home but also the home of all who possess such an ascending dream for a dignified country, city, town, or even village (Dahami, 2022b).

Thirdly, the poet has mastered in dealing with the classical Arabic language in a perfect manner. All the words are classical Arabic, unblemished and direct in their connotation. The poem is full of metaphors, symbols, imagery, and musical devices to elevate the value of the poem as well as its poet - Mustafa Balilah - to a high rank among the great Arabic poems and skilled Saudi Arabian poets. The musical devices are obvious and direct. This elegant style of arranging and composing words reminds us of one of the best definitions of poetry by Samuel Taylor Coleridge. Coleridge stated that poetry is "the best words in the best order" (Dahami, 2018; Dobyns, 2008, p. 153; Wellek, 1981, p. 169). Furthermore, “the poetic symbols, metaphors, and (*wasf*) descriptions heightening the merits of contemporary Saudi poets who meaningfully influenced the growth and advancement of Saudi and Arabic literature on the whole and contemporary poetry specifically” (Dahami, 2021).

In addition, Al-Ghannam (2013), opines that the changes that occurred in the content and form of Saudi poetry had affected the structure of the poem, such as the image, the symbol, the poetic story, and the unity of the poem, and others. The circle of metaphor in contemporary Saudi poetry has expanded with the breadth, dimensions, and depth of the image. See more on (Al-Raimi, 2005, p. 12; Signpost in Criticism, 2004, p. 887-890). It can be stated that 'My Beloved Homeland' stands as a symbol of love, joy, and a representative of the community. The inspired poem's accurate patriotic lyrics and lovely melody have made it

eternal since its inception, demonstrating the creative poem's leadership in shaping the Saudi song's identity during one of its superb times.

CONCLUSION

Home is a pivotal theme in Arabic poetry in general and in Saudi poetry in particular. Mustafa Balilah's poem has introduced and revealed that it carries feelings of love, respect, pride, and admiration for the homeland. The Kingdom is a remarkable realm in modern history because of the many poets who call for the renewal of poetry but do not forget its originality. Consequently, the poet, via his poem, bears his thoughts, and it is a reference to the status of home-loving. The wonderful poem 'My Beloved Homeland' serves as an emblem of love, joy, and belonging on the occasions of national poets and their celebrations of achievements at all levels in a great nation like the Kingdom of Saudi Arabia.

The lyrical poem's true patriotic lyrics and lovely melody have made it eternal since its inception, demonstrating the creative poem's leadership in shaping the Saudi song's identity during one of its golden times. The study and analysis of Mustafa Balilah's symbolic and evocative portraits in his verse lines, the creator of modern Saudi Arabian sung poetry for the homeland, served as the basis for this piece. The study attempted to shed light on the significance of Saudi poetry by showcasing its vivacity and originality.

The study also tried to rapidly place poetry in the Kingdom of Saudi Arabia as the Arab country that is actively developing and that encourages education, literature, and culture, in addition to modern poets and literary leaders. Mustafa Balilah persistently labored to develop contemporary Saudi poetry and broaden the nation's cultural influence. The poem was written by Balilah in the spirit of admiration for the nation. His approach, which combines unique and significant language, is best exemplified in the poem. It is possible to get the conclusion that Balilah's skill and aptitude in using poetry to praise his prominent realm, the Kingdom of Saudi Arabia, had substantial and noticeable impacts after evaluating and examining the poem's chosen poetic lines.

Recommendations

One of the unfavorable considerations found by the researcher is the scant amount of references in Arabic and English about the poet Mustafa Balilah and his poetry. The poem of Mustafa Balilah, My Beloved Homeland, must have been considered among the great heritage of the nation. The researcher's lack of sources and literary references to the poet and his poems is an important unfavorable finding. A major literary character named Mustafa Balilah is thought to have produced excellent poems like 'My Beloved Homeland.' It is thought to be among the most imperative lyrical songs in the kingdom of Saudi Arabia. His writings ought to have been collected, published, and studied. The Kingdom's relevant authorities are urged to support and encourage the dissemination and preservation of such literary works as national treasures. The works of Balilah need to be maintained and published in both Arabic and English. The depth of Saudi Arabian poetry in English needs to be researched since this will disclose an untapped well that has not yet been explored, which calls for multiple studies on the topic.

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